

AMERICAN ART NEWS.

VOL. VII. No. 12.

NEW YORK, JANUARY 2, 1909.

SINGLE COPIES, TEN CENTS.

EXHIBITIONS.

For Calendar of Special New York Exhibitions see page 6.

New York.

Bauer-Folsom Co.—Selected American paintings. Antiques, art objects and decorations.

Blakeslee Galleries.—Early English Spanish, Italian and Flemish paintings.

Bonaventure Galleries.—Rare books in fine bindings, old engravings and art objects.

C. J. Charles.—Works of art.

Cauessa Galleries.—Antique works of art.

Clausen Galleries.—Artistic frames, mirrors and modern paintings.

Cottier Galleries.—Representative paintings, art objects and decorations.

Durand-Ruel Galleries.—Ancient and modern paintings.

Ehrich Galleries.—Permanent exhibition of Old Masters.

Holland Art Galleries.—High class modern paintings.

Gimpel and Wildenstein Galleries.—High-class old paintings.

Kelekian Galleries.—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and Whistler drawings.

Macbeth Galleries.—Paintings by American Artists.

Montross Gallery, 372 Fifth Avenue.—Paintings by Willard Metcalf.

Noé Galleries, 477 Fifth Avenue (Cor. 41st St.), opposite Library.

Oehme Galleries.—French and Dutch paintings.

Powell Gallery.—Paintings—Artistic frames.

Louis Ralston.—Ancient and modern paintings.

The Rice Gallery, 45 John St.—Special exhibition of Thumb-nail Sketches by Julian Onderdonk.

Scott & Fowles.—High-class paintings by Barbizon and Dutch masters.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Yamanaka & Co.—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

G. von Mallmann Gallery, Berlin.—High-class old paintings and drawings.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

Obach & Co.—Pictures, prints and etchings.

Shepherd Bros.—Pictures by the early British masters.

WINTER ACADEMY SALES.

The sales this week at the Winter Academy Exhibition, which closes Jan. 9, were as follows: Francis Day's "Bed Time Stories," \$900; William Glackens' "Beach Scene, Cape Cod," \$400; Frank De Haven's "October," \$2,000; Lockwood De Forest's "Looking Down on Valley of Cuernavaca, Mexico," \$800; Carleton Wiggins' "A Summer Morn-

TARIFF BILL DELAYED.

The new tariff bill is expected to be completed by March 4, and will be introduced by Chairman Payne on the first day of the special session of the new Congress. It is hardly likely that discussion on the art clause in the new bill will be reached earlier than the late spring and perhaps not until June next, and it is fairly safe to say there will be no change in the present art tariff before next July, if then.



MINSTREL PLAYING A FLUTE.

By Franz Hals.

Sold by Reinhardt Galleries—Chicago—to a Western Collector.

Paris.

E. Bourgey.—Coins and medals.

Canessa Galleries.—Antique Works of Art.

Hamburger Fres.—Works of Art.

Kleinberger Galleries.—Works of Art.

Kerkor Minassian Gallery.—Persian, Arabian and Babylonian objects for collection.

Kouchakji Freres.—Art objects for collections.

Sivadjan Galleries.—Genuine antiques marbles, bronzes, jewels and potteries.

SALES.

(See page 6.)

ing," \$1,500; Eliot C. Clark's "Evening," \$35, and J. C. Nicoll's "October Afternoon," \$500.

Through an error in a number it was stated in the record of sales last week that Henry B. Fuller's large canvas, "Triumph of Truth over Error," had been sold for \$400. The canvas which really found sale at that figure, and which was mistakenly listed as the Fuller, was "Beach Scene, Cape Cod," by William Glackens.

The sales, including last week's, amount to \$18,000, and it is expected to reach \$30,000 before the exhibition closes.

GERMAN ART EXHIBIT.

The exhibition of modern German art, arranged by Mr. Hugo Reisinger, of this city, with the assistance and approval of the German Government, will open with a large reception, in the new wing of the Metropolitan Museum, on Monday evening next, Jan. 4. The pictures will fill seven galleries of the new structure on the second floor, and the exhibition will remain open about two months. The guests will be received by the president and trustees of the Museum, the director and assistants, and full dress will be required. A press view will be held this morning.

IN THE ART SCHOOLS.

National Academy of Design.

A quaint and unique dance was held last Saturday night at the Academy, when a Farmers' Carnival Dance was given by the students who gathered with their friends on a well-prepared floor which takes in the entire length of the new building. The music was the best the night-class members could obtain, for it is to their credit that the event took place. The dance programme was opened by a two-step and the barn-dances.

When a stranger appears or a male student draws near, if Miss Anita Moffat has her sketch-book in action or is divulging its secrets to her coterie of life-class friends, she shuts it up quickly. The only explanation is her natural modesty, for in it there are figure compositions caricaturing some event of the day with a limerick or bit of verse beneath or some excellent likeness of an instructor done in a few lines.

The life-class work of the Columbia Architectural students has stopped for two weeks as many of the members of this class come from the various States and so make a trip home at this season.

The first of the Anatomy lectures given by J. Scott Hartley will be held at the Academy on Wednesday afternoon next, and the lecture will again be given at 7 o'clock for the benefit of the night classes.

Lenox Art Academy.

The Lenox Art Academy, 109 West One Hundred and Twenty-fourth St., near Lenox Ave., will resume lessons January 4. The instruction in the day, evening and children classes is free to male or female students without limit to age. Instruction in the following branches are given: Figure, portrait, still life, painting in oil and water color, clay modeling, designing for all decorative purposes, wall paper, oil cloth, book covers, etc.; costume designing, interior and mural decoration; freehand drawing in pen and ink, pencil, charcoal lettering and sign painting.

The academy is supported by its board of directors and was founded for the advancement of art and design. Applicants should register at once, daily, from 10 A. M. until 8 P. M., in person, to the director, H. H. Reppert.

Art Students' League.

Many interesting events are scheduled for January, among them the exhibition of students' work that was done in the outdoor painting classes of the league at Woodstock, N. Y., and the anatomy lectures given by Kenyon Cox. These last will start early in the month, and as their importance is realized by all the students, they will, as usual, be well attended.

The composition class, under Frank Vincent Du Mond, which has not met for two weeks owing to the absence of a number of students during the holidays, will resume its study Thursday afternoon next.

One of the students, John W. Thompson, of Cleveland, Ohio, posed for the Chase portrait class this week. The students are particularly interested in their model, as is plainly shown by the results obtained.

A number of students from the League drew portraits, caricatures and posters, to the delight of the crowds that attended the Toy Show at Madison Square Garden last week. Some of them were Charles Radley, Edward L. Chase, George Dannenberg and Girard Hale, and their booth never lacked visitors.

N. Y. School Applied Design.

The New York School of Applied Design will open its winter term Jan. 11 in their new building, 160-162 Lexington avenue. The school held its annual holiday recess the past fortnight, and its rooms at Seventh avenue and Twenty-third street are closed.

ART WORKERS' CLUB.

The Christmas dinner given on Christmas Eve at the Art Workers' Club—always a jolly affair—was unusually so this year, as it marked the club's tenth year, and an especial programme was prepared.

This is the club's greatest social function of the season, and many members who do not meet at any other time are brought together on this occasion.

About seventy persons were present, all women artists and models. One lone man, however, made an appearance, and though he was young and good-looking did not meet with approval. In the excitement of finding places, exchanging greetings, etc., he was not observed until after dinner was served, as he sat demurely in a corner. When he was discovered by one of the models she cried, "Who's the man?" and immediately all eyes were turned in his direction. Whispers of "Who is he, how did he get in? Lynch him, chloroform him," etc., were heard.

A consultation was held among the officers to determine what to do with him, and it was decided that any man who had the courage to be the only representative of his sex among seventy females was deserving of his dinner, and later when cries of "A speech, a speech from the man" were heard, he arose with many flushes and told the members how happy he was (oh, how his looks belied him!) to be among them on such a festive occasion, and wishing them a Merry Christmas, he reeled out of the room.

The members, relieved by his departure, continued their festivities. Miss Constance Curtice, vice-president of the club, was entertaining in an impersonation of an art student at her first criticism. So cleverly was the character rendered that the audience saw plainly the broad, sure brush strokes of the regular art student, and again her terror as her teacher scrutinized her drawing, only to tear it to pieces and tell her to "try again."

Miss Katie Thompson, a teacher in the Finch School, made the hit of the evening in relating how she came to be a member of the club, and wild applause greeted her when she said that "the longer she belonged to the club the better she loved the models, and that her highest aim was to be like the models, among whom were some of the finest women she had ever known."

Miss Ketcham, who collects "true stories" for the occasion, created much amusement by relating a number.

Miss Randolph was clever in an impersonation of a little girl "speaking a piece," and Miss Lula Merrick, by urgent request, gave her original monologue, "A Model Posing," which seemed to have lost none of its humorous qualities from having been heard before.

Real Christmas fervor was felt when the large folding doors swung open and a lighted Christmas tree laden with gifts was disclosed. After presents had been distributed and everybody had received a box of candy from Santa Claus, who was no other than Miss Julia Ryer, disguised in proper costume, songs were sung.

BOSTON.

Recognition of the excellent work done by craftsmen these days is implied in the temporary installation at the Museum of Fine Arts of a baptismal font and hood recently made for the Rogers Memorial Church at Fairhaven, Mass. Although a number of remarkable works in metal, wood and clay have been shown elsewhere in Boston in the last few years—such as Arthur Stone's loving cup for President Eliot, Kirchmayer's "Last Supper," carved in oak, and special exhibits of half a dozen potters who are doing surprisingly interesting things—this is perhaps the first occasion to which a production from one of the crafts shops has been accorded a prominent place in the museum which houses so many of the productions of other times and lands. The present memorial is from the Cambridge shop of William F. Ross, the wood carving of the tall canopy being by I. Kirchmayer. Round about the base of the hood are inscribed the Ten Commandments, and above these are figures of saints, crusaders and others. The style is that of the old German school of woodworkers, of which Mr. Kirchmayer is one of the ablest living exponents. The marble font itself contains carvings and inscriptions appropriate to a Unitarian church.

Announcement of the closing of Gill's Art Galleries at 673 Boylston street, has just been made. Mr. Gill has other interests, of course, for his art business is, so to speak, a side line. He broke into Boston with a large number of pictures which seemingly should have been popular with middle class buyers—if the economic pressure on our bourgeoisie has left any such—but presumably he has not found the returns commensurate with the outlay of time and money. His galleries have always been attractive and have afforded Bostonians a chance to see works by painters who otherwise have had little following here.

Four old portraits at the galleries of R. C. and N. M. Vose attract the attention of visitors. One is an original of Queen Henrietta Maria, by Dobson, a pupil of Van Dyck. Another is Sir Peter Lely's "Portrait of Lady Denham. There are two Copleys—one of Miss Willing, of Philadelphia, painted by the artist before he left this country in 1774; the other of Lord Gambier, executed probably about 1806, and having for its subject a well-known diplomatic figure who assisted Adams, Gallatin and Clay in making the treaty of Ghent.

The Whistler House at Lowell continues to attract notice and gifts. One of the latest acquisitions is a large photograph of Whistler's "Portrait of My Mother," presented by Foster Brothers, of Boston. The advertising value of the house to the city of Lowell was typically shown the other day when two ladies from Chicago dropped into one of the Newbury street art galleries to ask how one gets to Lowell, as they did not want to return home without seeing the memorial to Whistler.

Schedules for the seventy-ninth exhibition of the Boston Art Club are being mailed this week. It will open Feb. 2 and close Feb. 27. A marked departure is the selection of a special New York jury consisting of William M. Chase, J. Alden Weir and Melbourne H. Hardwick. Pictures within the old city limits, excluding the annexed towns, will be collected and returned free of expense. Schedules are obtainable from the chairman of the executive committee, Melbourne H. Hardwick, Boston Art Club.

MONTREAL.

December 29, 1908.

The thirtieth loan exhibition closed last week to the deep regret of all true picture lovers. To the list of pictures exhibited must be added the following: "Early Morning on the Seine," by Loiseau, loaned by Dr. F. J. Shepherd, president of the Art Association, who also lent a landscape by Eugene Boudin. Sir Edward Clouston sent a fine Lhermitte called "Les Blanchisseuses;" Wallis & Sons two examples of the work of J. C. Cazin, "Tobit and the Angel" and "Near the Farm," also "Fontainebleau," by De Bock.

Scott & Son lent "Le Dus des Troyens," by Fantin-Latour.

There were two superior Monticellis, "The Marriage Feast," loaned by Mr. George Caverhill, and the "Garden Scene," the figures in the foreground the work of Matthew Maris. This last picture was loaned by Mr. Vincent Meredith.

Mr. E. Maxwell sent a fine example of the work of William Mouncey of the Glasgow School, "A Galloway Woodland" and a portrait of the Hon. George Canning, by Sir Thomas Lawrence.

Bosboom's "In Church," was loaned by Mr. C. R. Hosmer, who also sent "Girl Reading," by Christoph Bisschop.

Mr. A. Baumgarten exhibited Ben-zuir's "Versailles, October 6, 1789," and a beautiful Israel's, "The Seamstress." "The Shepherd," by Charles Jacque, was loaned by Mr. James Cathern.

Edouard Freres "Baking Apples" and "Cherry Pies" were exhibited, and Dupre's "An bord du Lac" was loaned by Mr. George Caverhill.

Some important bequests have been made to the permanent collection of the Art Association. Sir George Drummond has presented a fine Constant, "The Alhambra the Day After a Victory." Mr. C. Kraushaar of New York city, has given one by David Millet, "The Tired Watcher."

Another valuable addition is a portrait of the late Wyatt Eaton, by himself, presented by his wife. Mr. Eaton was one of Canada's greatest portrait painters.

Mr. Morgan is exhibiting in his gallery the works of ten of the leading Canadian artists. Robert Harris, former president of the Royal Canadian Academy, has sent some of his most charming pictures, "Boy Playing a Banjo," and "An Oriental Merchant." The prevailing tones in both these pictures are soft, deep greens. They are a revelation to the public, as Mr. Harris has always been considered Canada's leading portrait painter, few people realizing or knowing the depth and beauty of his other work.

NASHVILLE, TENN.

The Nashville Art Club has been holding for the past six weeks a series of loan exhibitions on Saturday afternoons at the Carnegie Library, which are open to the public. The work of local artists have been shown. Among those exhibiting were Miss Ella S. Hergesheimer, Mrs. W. B. Newman, Mrs. Frank Avent, J. Trousdale Haden, and others. At one exhibit Brantley Smith showed a collection of his attractive pastel portraits, painted in Nashville and at Hot Springs, Va. While at the latter place Mr. Smith painted a portrait in pastel of Winston Churchill. Mr. Smith, who had a studio at Lakewood, N. J., and at Newport for several years, returns to New York the first of the year, after two years' residence here, and will have a studio at the Plaza.

EXHIBITION CALENDAR FOR ARTISTS.

- PENNSYLVANIA ACADEMY OF FINE ARTS, PHILA., PA.**
One Hundred and Fourth Annual Exhibition of Paintings and Sculptures.
New York, works received by W. S. Budworth before Jan. 5.
Boston, works received by Doll & Richards, before Jan. 5.
Philadelphia, works collected by Academy, Jan. 4, 5, 6.
Press view and Reception Jan. 30.
Opening of exhibition, Jan. 31.
Closing of exhibition, March 14.
- THE ARCHITECTURAL LEAGUE, 215 West 57th St.**
Twenty-fourth annual exhibition.
Exhibits received LAST DAYS Jan. 14, 15.
Annual Dinner, Jan. 29.
Press View and Reception, Jan. 30.
Opening of Exhibition, Jan. 31.
Closing of Exhibition, Feb. 22.
- THE AMERICAN SOCIETY OF MINIATURE PAINTERS.**
Tenth Annual Exhibition at Knoedler Galleries, N. Y. C.
Works to be sent to 139 W. 54th St., Jan. 16.
Opening of Exhibition, Jan. 23.
Closing of Exhibition, Feb. 6.
- GILL ART GALLERIES, SPRINGFIELD, MASS.**
Works selected from studios in New York, Jan. 4-9.
Works collected, Jan. 11-15.
Opening of Exhibition, Feb. 6.
Closing of Exhibition, Mar. 6.
- BALTIMORE WATER COLOR CLUB, BALTIMORE, MD.**
Fifteenth Annual Exhibition of Water Color, Paster, Black and White.
Works received at Institute, Feb. 1.
Opening of Exhibition, Feb. 9.
Closing of Exhibition, Feb. 26.

WITH THE ARTISTS.

William Couper's full-length, life-size figure of the late Morris K. Jesup, president and founder of the Museum of Natural History, who died last January, is completed in the clay and will shortly be cut in marble to be placed in the foyer of the Museum, directly opposite the entrance and to the right of the gallery, which is devoted to a valuable and interesting collection of every kind and grade of American woods, donated by Mr. Jesup.

The figure, which is strongly modelled, is considered an excellent likeness, characteristic in every way and entirely satisfactory to the directors of the Museum, at whose request Mr. Couper executed the work. The statue will be surrounded by ten portrait busts of great scientists, all the work of this sculptor. Darwin, Humboldt, Dana, Audubon, Torrey, Benjamin Franklin, S. Wier Mitchell, Baron von Sternburg, Joseph Henry, Louis Agassiz, and Eduard Drinker Cope comprise the group.

A portrait bust of C. S. Noyes, by Mr. Couper, will shortly be placed in the Executive Building at Washington.

Another work recently completed by this artist is a full-length figure of Dr. John Witherspoon, one of the signers of the Declaration of Independence. It will find a place in Washington at 18th Street, opposite the Church of the Covenant.

A portrait head of Darwin, strong and characteristic, is a commission from the New York Academy of Sciences. It will be presented to the Museum in February, to commemorate the hundredth anniversary of Darwin's birth.

Edward Kaufer is having a busy winter painting miniatures in his Bryant Park Studio. Among his more recent works are the portraits of Mr. and Mrs. H. D. Morrison and their son, E. A. Macpherson and son, Mrs. F. K. Curtice and daughter, and G. H. McLenahan, of Washington.

Mary Cassatt is preparing an exhibition to be held at the St. Botolph Club, in Boston, during January. The exhibition will include about fifteen canvases, some of which are now being brought from France. They will include her most recent works.

George Clements, who recently purchased a studio in the 67th street building, is at Annapolis, Md., where he is painting landscapes.

Mr. William T. Evans recently purchased from James Henry Moser, of Washington, for his National Gallery Collection his "Mount Mc Intyre," shown at the first Corcoran exhibition two years ago. The canvas measures 20 by 40 inches, and is a thoroughly characteristic and representative example of the artist. The colored janitor of the Studio building in Washington, where Mr. Moser works, came in the day before Christmas to receive his expected "Christmas gif" and grew eloquent over the picture, "Yasser." He said to Mr. Moser: "Paintin' pictures is de bes' biznes' dey is fo' a genius."

Norbal H. Busey recently completed a characteristic portrait of Henry W. Ranger. He is now at work on the portraits of Mr. and Mrs. Butler of Minneapolis. At his Colonial studio may be seen some charming landscapes painted at Falmouth, Mass., where he spent the summer.

Frederic Louis Thompson has returned to New York after a summer's painting along the Massachusetts coast. He brought back a number of marines, original in composition and virile in handling.

Cullen Yates is proving that he is able in painting seascapes as he has been known to be in his landscape work. A number of sea pictures painted at Monhegan Island to be seen at his Van Dyck studio are delightful in treatment, painted with directness and showing strength and knowledge of the subject. A canvas called "Clearing After Storm," is especially fine.

Isidor Konti is engaged in executing two figures for the new Cleveland court house. The works which represent Justinian I and Alfred the Great, two noted law givers of Rome and England, are of heroic size. They will be cut in marble and placed on the attic portion of the building.

Louis Paul Dessar is back from Lyme, Conn., and is busy in his studio in the 67th street building preparing an exhibition which will consist of about fifteen canvases. It will be held at the Bauer-Folsom galleries in February.

SALMAGUNDI'S XMAS. DINNER.

A Christmas dinner was given by members of the Salmagundi Club on Dec. 28. Over one hundred persons enjoyed the repast and the festivities which followed.

The club rooms were appropriately decorated and a general Yuletide atmosphere prevailed. Festoons of evergreens draped the tables, which were charmingly lighted by little Christmas trees.

Some of the members made five-minute chalk sketches which caused much amusement. Henry Meyer made a portrait of Bryan, which he changed by a few clever strokes into a representative head of a Frenchman. Mr. Meyer also told a number of amusing stories.

CINCINNATI ARTISTS FOR SPECIFIC DUTY.

The following well-known artists of Cincinnati, Ohio, have signed the petition to Congress for a specific duty of \$100 on all pictures and sculptures produced within a hundred years from date of entry:

Frank Duveneck,	G. C. Riordan,
Clement J. Barnhorn,	Leon Lippert,
L. H. Meakin,	T. Wm. Haas,
H. T. Farny,	Thos. H. Gore,
C. T. Webber,	H. W. Burckhardt,
John Rettig,	Syl. F. Tronstine,
August Goesser,	Enno Meyer,
Martin Rettig,	Paul Jones,
Carl Van Buskirk,	Paul H. Koehn,
Frank J. Girardin,	H. T. Beall,
H. H. Wessel,	Chas. H. Elmes,
Hen. H. Foris,	William Rimanoczy,
E. T. Hurley,	Val. Bonhajo,
W. P. McDonald,	F. A. Neubauer,
John D. Wareham,	David Rosenthal,
George Deberciner,	Geo. Meinshausen,
Chas. W. Waite,	Wm. A. McCord,
Frank Wilmes,	C. A. Meurer,
Louis Bonhajo,	A. O. Elzner,
Matt A. Daly,	

THE ART TARIFF.

Editor AMERICAN ART NEWS:

Dear Sir: I desire to call your attention to the fact that the suggestion that the art tariff should be amended by the addition to the present wording of the schedule of the words: "The duty on any one article imported under this act shall not exceed the sum of one hundred dollars," appeared in print for the first time in the "Art Bulletin," edited and published by Miss Florence Levy in its issue of Jan. 27, 1906.

Yours truly,

FAIR PLAY,

New York, Dec. 29, 1908.



STATUE OF LAFAYETTE.

By Paul Bartlett.

In Louvre Gardens—Paris.

E. L. Henry's picture "Confidences," was sold last week at the Academy. Mr. Henry is busy at his studio in the Chelsea executing some commissions. He is also busy with a large canvas, sketches for which he made near his home in Cragmoore, N. Y., where he has his collection of colonial costumes and equipage.

Charles Frederick Naegle is painting the portrait of Congressman J. Van Vechten Olcott, and also one of Mrs. Ernest Greeff. He will hold an exhibition of his recent portraits and ideal heads at the Baur-Folsom Galleries in February.

William A. McCord, of Cincinnati, painted a number of pictures of the Maine coast, where he spent the summer. The paintings, which are well executed, show unusual talent.

Francis C. Jones is in his studio in the Atelier Building, where he is painting a large figure work.

E. Irving Couse is engaged in painting a canvas entitled "The Love Call," for the Architectural League display.

James D. Smillie, after spending several months in Belgium, has returned to his studio, 156 East 36th street.

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In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

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W. E. Spiers . . . 36 Maiden Lane, W.C.
Sunday Times . . . 7 Essex St.

PARIS.
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American Art Students' Club . . 4 Rue de Chevreuse
Brooklyn Daily Eagle . . . 53 Rue Cambon
Morgan, Harjes & Co. . . 31 Boul. Haussmann
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Comptoir National d'Escompte . . 2 Place de l'Opera
American Art Association . Notre Dame des Champs
Munroe et Cie. . . 7 Rue Scribe
Chicago Daily News . . . Place de l'Opera
Thomas Cook & Son . . . Place de l'Opera
Students' Hotel . . . 93 Boul. St. Michel

THE GERMAN ART EXHIBIT.

The exhibition of modern German art, to open at the Metropolitan Museum with a reception of more than usual distinction in the features of invited guests, appointments, full dress and ceremony, on Monday evening next, will be an event of the greatest interest and importance to the art world of America. The holding of this exhibition is almost entirely due to the interest, influence, energy and generosity of Mr. Hugo Reisinger, of this city, a German by birth, an American by adoption, and a lover of the art, both of his native and adopted lands, of which he has been a most liberal and appreciative patron for many years. It has long been a cherished idea of Mr. Reisinger's to show American art lovers the art of modern Germany at its best, and with the approval and assistance of the German Government and also of Germany's leading artists, he has been able to collect and bring to New York a selection of pictures and a few sculptures which will surprise art lovers here, and will do much to redeem and make forgotten the unsuccessful attempt to introduce modern German art here two years ago, and which gave an unfortunate impression of that art to the country.

The collection, which will be shown

in New York about two months, will be afterwards displayed under the auspices of the Copley Society in Boston and at the Art Institute in Chicago. Its exhibition here will also mark the opening of beautiful galleries in the newly completed wing of the Metropolitan Museum.

It is Mr. Reisinger's purpose to balance this fine effort to make German art known in America by an exhibition of representative American pictures in Germany next year, which will in turn make known modern American art to our German cousins.

MR. POORE'S ACADEMY IDEA.

We call attention to what seems to us an admirable suggestion made by the well-known painter, Mr. Henry R. Poore, in this issue as to a possible solution of the present problem of the National Academy of Design. As Mr. Poore well says, the Academy is, after all, from the fact that it was founded and is managed co-operatively by artists, the national art institution of the country, and recognition by and through the showing of an American artist's work at its displays, is really, and despite the storm of adverse criticism that rages by custom around the organization, the hall-mark of an artist's accepted art standing in this country. Through the limited wall space of the Fine Arts Galleries in West 57 Street, which are the only ones available, and it would seem are likely to be the only ones available for some time to come for the Academy exhibitions, and through perhaps faults in management inherent in artistic human nature, at least, numbers of artists are annually excluded from the displays, many of whom wait in outer darkness, as it were, and some of whom would undoubtedly obtain a showing for their works could more wall space be secured.

Pending the building of new and adequate galleries than those of the Fine Art Building, and let it not be forgotten in a different location, and preferably on or near Fifth Ave., why is not Mr. Poore's suggestion one worthy of the most thoughtful consideration by the Academy council and officers? We commend it to their study and attention.

OBITUARY.

Gardner Arnold Reckhard, a landscape artist, whose work is well known in the Hudson River Valley, died at Poughkeepsie last week, after an illness of more than a month. He was born in Poughkeepsie in 1858, lived in New York for several years, and here received his art education. Since 1898 he had resided in Poughkeepsie. He was president of the Arts and Crafts Society and art director of Vassar institute. He was married in New Britain, Conn., in 1889 to Katherine Wilcox, and is survived by his wife and one daughter, Phyllis.

THE PROBLEM OF THE ACADEMY.

Editor AMERICAN ART NEWS:

Dear Sir: The difference between an Academy exhibition and that of any other annual show of art is probably not understood by the public at large and possibly not realized by many of the members of the institution itself.

Its significance is larger than the displaying of pictures. As an institution the Academy stands in the place of an Alma Mater to the artists of the country and through her alone are the honors of natural preferment in art obtained. Other institutions may dispense prizes; she alone ordains titles, and it is to her that all must come who desire this distinction, it being a regulation that in order to be eligible for election an artist must be an exhibitor.

In distinction therefore from every other exhibition of the country there is an obligation resting on the Academy from which the others are free. The Pennsylvania Academy is a private institution, managed by a group of business men, whose purpose is to foster art. If at any time they choose to close up, they have the right to do so. Boston has its club which may invite or exclude or shut its doors; Pittsburg is backed by an individual, and so throughout the country exhibitions are held with purely local interests in mind. New York meantime holds on to the national idea and patronizes the rest of the country. By common consent, obtained years ago when she had no rivals, she has grown up into this mental attitude, and can show in the Academy's charter that the attitude is warranted. There is no appeal. You of Chicago, Milwaukee, Baltimore, San Francisco, Boston and Tewksbury must send to the Academy of New York if you envy national emolument bearing an official stamp. In vain you may point to Philadelphia, Pittsburg and Washington as being the more consequential exhibitions. New York holds the charter; so box up the picture, pay the express and take chances, acknowledging that the only reputation which counts must be made in New York.

Not only does the artist of the north, west and south realize this, but also that to New York come the directors of the museums of the country, making up their lists for following exhibitions. Therefore, the National Academy becomes well nigh a necessity. That this is acceded the thirteen hundred and fifty pictures sent to the present exhibition testifies.

But the inability of the national institution to render justice to the country at large is evident in the wall space accommodating less than three hundred and fifty canvases, and acknowledged by a return of almost two hundred works with regret at not being able to hang them.

But taking the exhibition as it at present stands, are the pictures now given such presentation to the public as they deserve? With a standard rising perceptibly every year, far too many "good things" are forced off of the line and into the corners, submitted to an innocent slaughter of which any committee would gladly wash its hands.

With such a lottery confronting them is it surprising that so many of our good men keep out of it, aware of its hazards, and knowing well that the public takes little or no account of anything bearing a suspicion of slight in its placement.

In the face of these facts, so gravely acknowledged by every man in the profession, is there yet not a way by which the Academy might play the part more efficiently for the benefit of the American artist? While waiting for the "new building" might not the accepted pictures be divided into groups, each group being shown for one-half the period? Might not the entire period be slightly extended so that each part remain before the public for two and a half or three weeks?

This allotment is certainly sufficient, for the longer duration can mean nothing more than an encouragement to procrastination and the demands of pictorial or sculptured art should be no less lenient than that of music or the drama.

That two visits should be required to see the full "Academy" would add importance to it, would provoke comparison with its divided parts, would stimulate the Fifty-seventh street habit, and furthermore would cure an evil, namely, the general feeling that this type of art can wait.

The reception jam and the straggling attendance which follows it are each authentic proofs of the contention. The public comes when it has to, and it does not when it hasn't to.

As to the matter of prizes, the jury's selections from the first division could be included in the latter exhibition, four pictures taking chances with the remainder. Such an arrangement would permit of de-

cent hanging for many pictures now sacrificed, and allow representation to many at present denied it for lack of space.

In this way could the Academy fulfill the obligation which she really assumes to the country, presenting an attitude of encouragement rather than repression, with accommodations of national size.

HENRY W. POORE.

BECKWITH'S ELECTRIC SHOCK.

The Free Art League, whose headquarters are in Boston, has issued through its secretary a supplementary bulletin, in which it states that "Carroll Beckwith, the well-known portrait painter, spoke for the artists at the free art hearing before the Ways and Means Committee in Washington on Nov. 28 last."

"Mr. Beckwith was quite equal to the occasion. He said: 'I know a young American girl who took a piece of cotton cloth and designed upon it a spray of golden-rod. In its original form the piece of cotton sold for four cents a yard. Her design, the result of her artistic training, increased the value of that cotton from 4 cents to 75 cents a yard, at which price it had an enormous sale. That is why art is useful to us, and that is why you should help us to get good art into this country by removing the duty upon it.' The effect of this simple illustration was electric, as it showed the committee in a straightforward way the tremendous value of art in industry, and gave them a striking reason for placing art on the free list."

[While Mr. Beckwith's remarks were interesting, it is hardly a truthful statement that he appeared for "the artists," for this naturally infers that he spoke for the artists of the country. There is no record that he was so authorized to speak, and it is now known that many of "the artists" of the country are in favor of a specific duty on pictures and sculptures produced within the last hundred years. It is also not in accordance with the truth that the hearing was a "free art hearing." It was simply a hearing of those in favor of, and those opposed to, the removal of the duty on art. No particular electric shock or dramatic effect was noticeable in the crowded committee room at the conclusion of Mr. Beckwith's very good remarks.

It is also difficult to understand what particular bearing upon the question at issue Mr. Beckwith's interesting story had. No one can question, or would wish to question, his statement as to the increase in the value of an unadorned piece of cotton cloth when it had been improved and adorned by an artistic design, or that art is useful to us, but why should the keeping out of the trash of Europe, or at least the minimizing of the importation of such trash which would debase and not elevate the artistic taste of the country by a specific duty, prevent any American girl from improving a piece of cotton cloth. It would seem that the opponents of a specific duty must find stronger arguments than this of Mr. Beckwith's—with all due deference to him and his zeal in the cause of free art—to strengthen their position, and although the subject is becoming wearisome, it would seem as if the manager of the Free Art League, and particularly the secretary, who is presumably responsible for this ridiculous bulletin, should be more careful as to the truth in his presentments.—Ed.]

LONDON LETTER.

London, Dec. 22, 1908.

The sensation of the week has been the high price, £2,940, realized recently at Christie's for Nattier's portrait of the Marquise de Rumillys in white dress with pale blue robe and powdered hair, seated, holding some flowers in her hand. For some time past leading dealers, notably Messrs. Duveen, have been paying attention to the French portrait painters of the eighteenth century, and this sale may be taken as foreshadowing increasing value of fine works of this school.

At the same sale when pictures belonging to Lord Amherst of Hackney and others were offered, a triptych with the descent from the cross in the centre and saints and donors on the wings, attributed to the Flemish school, made £399; Bouguereau's "Distraction," £451; Romney's "Abraham Newland," £346; Van der Neer's "Woody River Scene," £283, and "Frozen River Scene," £378, and F. Guardi's "Entrance to the Grand Canal," £126.

The winter exhibition at Messrs. Arthur Tooth & Son's galleries, 175 New Bond Street, includes as usual many interesting and well-selected works by English and French painters. Among the oils are notably a brilliant little marine, "Port de Mer" (132), by Boudin; a very beautiful and tender landscape, "Cours d'eau dans un paysage boisé," by Harpignies, while among the water-colors are William Hunt's "Tired Out," an unusually good J. W. North "Peace," and a good Rosa Bonheur, "Midday Rest."

As already announced in the ART NEWS, Sir Charles Holroyd has been busy since his rule commenced at the National Gallery in placing on public exhibition Turners which had hitherto been hidden away in the private rooms of the administration or even in cellars. Within the last few days he has resurrected and placed on exhibition no fewer than twelve oils and thirty-five water-colors by Turner, the former including "Newark Abbey," "Eton from the River," and several Windsor and Thames scenes; while among the latter are drawings of Durham and Oxford Cathedrals, "Fonthill Abbey," "Scarborough," "Derwent Water," "Dolbadarn Castle," and a host of other as yet unidentified subjects in England and Wales. A picture of "The Magdalen," purchased last year for £30 and catalogued in the National Gallery as "Antwerp School," is now labelled Mabuse.

Walter Sickert, the well-known artist, deservedly known as "Whistler's best pupil," contributes a fascinating and instructive criticism of the Pennell's "Life of Whistler" to the current (December) number of the "Fortnightly Review." Mr. Sickert pricks the bubble of a good deal of nonsense now talked about the printing of etchings and lays down the logical principle that tonal qualities obtained by the artful wiping of a plate are more proper to a monotype than an etching.

An exhibition of water-colors at Messrs. Dowdeswell's provides an interesting contrast between the works in this medium of Sir Edward Poynter and other academicians, and those of our more advanced "New English" artists, such as Messrs. Alfred Rich, Roger Fry, D. S. MacColl and Prof. C. J. Holmes, in which the "outsiders" have decidedly the best of the battle. It is particularly noticeable that the work of the last four artists is more scholarly and more worthily upholds the best tradition of our old water-color school than that of the academicians, which to a great extent is schoolgirlish in its petty prettiness. In

the same galleries are shown some spirited pieces of sculpture by Kathleen Bruce, a lady pupil of Rodin.

A sketch exhibition at the Royal Society of British artists is decidedly more attractive than most of the more ambitious exhibitions of the members, who are apt to worry their pictures to death by over-elaboration. A charming group of deft studies, with much of Manet's sweet purity of color, are contributed by the rising young Scottish artist, J. D. Fergusson, while pleasant sketches are also sent by D. Murray Smith, William Kneen, T. M. Sheard and G. Lenfesty.

Mr. E. Fell has been elected an associate of the Royal Society of Painter-Etchers.

M. Frederic Mele has presented to the National Gallery "An Allegory Attila" by Delacroix, the sketch for part of the decoration of the Palais Bourbon which the master executed between 1838 and 1847; also a "Portrait of Dr. Forlenze," dated 1807, by Jacques Antoine Vallin.

Other recent French additions are "Portrait of Cardinal Jean F. de Retz" attributed to Philippe de Champaigne, and "Le Parc de Jansac," painted and presented by M. Armand Charnay. The last was recently on view at the Franco-British exhibition. These new acquisitions having necessitated a rearrangement of the French rooms, Sir Charles Holroyd has seized the opportunity to bring thither from Millbank a "Study of Flowers," by Fantin Latour and Bonin's "Village Green in France."

The ninth exhibition of the International Society will be held at the New Gallery, Regent street, during January and February, 1909. All works of art intended for exhibition must be delivered at the gallery unpacked on Dec. 30 or 31.

Recent additions to the National Gallery of British Art at Millbank include J. Havard Thomas's fine marble bust of Mrs. Asher Wertheimer, which was the clou of the sculpture exhibits at this year's Academy, a landscape "Old December's Bareness Everywhere," by J. Buxton Knight, Bertram Mackenall's statue "Diana," Harold Parker's marble "Ariadne," and pictures by Miss M. Gow and C. L. Hartwell.

At a recent sale of modern pictures at Christie's the best prices obtained were "Auld Lang Syne" by Erskine Nicoll, £331, and G. Cole's "Cornfield, Surrey," £136.

THE EIGHT EXPANDS.

The next exhibition of "The Eight," to occur some time in the Spring, promises to be more extensive in exhibitors. With regard to this "The Eight" is divided. Henri, Davies and Prendergast are for taking into the exhibition the works of the younger painters, whose individuality, insistence upon the expression of new ideas, makes it impossible for them to get accepted or hung at official exhibitions. They are for making it a truly representative American exhibition.

Through the stand-patness of the "Academy," for instance, all new movements in art have been kept from the knowledge, if not from the artists themselves, of the American people. In France there is the Salon d'Automne, from which even "Les Fauves" are not barred, and where the impressionists have reveled for past years. There is nothing here to take its place.

The painters who do not accede to the iron-bound conventions of academic art are absolutely without opportunity to show their works. The importance of such a movement on the part of "The Eight" may therefore never be too strongly felt.

PARIS LETTER.

Paris, Dec. 22, 1908.

Amateurs and collectors are likely to be offered soon an opportunity such as probably will never come again. Although there is no certainty about the rumor, it is said on good authority that King Leopold of Belgium has of late been conferring with a prominent expert of this city, with a view of disposing of the whole of his private picture collection at Brussels.

It is not the first time that such a rumor has circulated, but hitherto King Leopold, it seems, has always hesitated chiefly from fear of alarming a large section of his people, who would not fail to disapprove strongly the dispersal of a collection well-nigh unique as regards Flemish art and history.

Among the most celebrated pictures in the gallery is an Hobbema, which cost \$16,000 in Paris in 1855. There is also a large portrait of the sculptor, Franz Duquesnoy, by Van Dyck. It is considered as one of the master's best pictures. The jewel of the collection is probably a large panel by Rubens, representing a scene from the life of the gothic King Totila. It was painted for the Abbot of the monastery at Afflighem in 1630. Soon afterwards its owner was offered the then quite enormous price of 60,000 gulden (about \$36,000) for it, an offer which he, however, declined. The picture became then and remained for a long time the property of the Austrian Imperial family. King Leopold bought it at an auction in Paris in 1881 for \$34,000.

The collection further includes an example by Rembrandt, one by Jan Steen, two Franz Hals and many other pictures by celebrated artists of the Dutch, French and German schools, both ancient and modern.

An interesting exhibition is now on at Devambez's, that of the Société des peintres-lithographes, the president of which is Mr. Bracquemont. There are some two hundred lithographs, most of them very fine. Among the exhibitors are Messrs. Jackson, Abel Truchet, Belleruche, Dillon, Eliot, Bac and Shamion.

At Petit's the yearly exhibition of the International Society for Pictures and Sculptures is attracting crowds of visitors. The catalogue includes 180 numbers, by some forty exhibitors, among whom are some well-known personalities, such as Paul and Jean Albert Laurens, William Laparra, André Brouillet, Du Gardier, Rondel, Realier-Dumas, Bompard, and the American painter Frieske.

The Hotel Drouot is still full of animation. One of the most interesting sales of last week was that of some German porcelains and groups in Old Saxe. The latter especially reached high prices. One of them, bought for by Mr. Vandermersh and M. Denner, eventually went to the latter for \$3,200.

The absolute insufficiency of the Hotel Drouot as a place for art sales has long been evident. In addition to the bad arrangement of the galleries, of which all frequenters of art sales are aware, their really objectionable feature is their crowding and encumbrance by a public composed of curiosity seekers, who are rarely, if ever, occasional clients. The sale of real objects and works of art take place in the same rooms as those of furniture, etc.

Awaiting the time that their example may be followed by others, MM. Canessa have begun the construction of a gallery in the immediate vicinity of the Rue Drouot, namely, 34 Rue de Provence, at the corner of the Rue Lafayette, a gallery in which they will hold sales of coins, medals, and an-

tiques, of which in their capacity as experts they formerly made at the Hotel Drouot. It is a concert hall which has been thus transformed into a sales gallery and in which they will display an important collection of marbles, vases, terra-cottas and antique bronzes, which will form the first sale in April next.

It is to be hoped that this example will be followed by other leading art dealers, and that the Chamber of Commissaires-Priseurs will understand that it is to its interest not to oppose any obstacle to the plan which can only facilitate the development of art sales in Paris. It is with this end in view, at least in that it concerns their specialty, that the Canessa gallery was organized. Before the death of M. Hoffman, the celebrated antiquaire, Paris was the great center of sales, the great market for medals and the rarest antiques. Since then the center has been displaced. London and Munich have supplanted Paris, and it is there now that sales of important collections of this kind are held by preference. In the hope of bringing these back to Paris, MM. Canessa have wished to place at the disposition of their clientele a private gallery for this kind of sale, interesting savants and serious amateurs. Alongside this gallery will be found the office of the administration of the Art Review "Le Musée," of which M. Arthur Sambon, the distinguished numismatist, is the director.

THE COSMO COLLECTION.

Through a regrettable misapprehension, due to a mislaid letter of information and the mistaking of a few sheets of a prospectus for a published volume, a somewhat deprecatory notice of what is known as the "Cosmo Collection," to be completed in 10 volumes, of which the first has been issued, of reproductions in color and duo-tone of the most famous paintings and sculptures in the world, architecture, portraits, etc., and published by the Cosmo Studio of this city, appeared in a recent number of the ART NEWS.

Since the publication of this, as it now appears, unfair criticism, and as a result of information kindly furnished by friends and study and examination of the contents of the first volume, the true purpose and value of the publication is understood. The "Cosmo Collection" is educational in purpose, and its plan is an excellent one, namely, to give students and art lovers a sort of general encyclopedia and ready reference library of the great masterpieces of art. The volumes to follow the first, if they are kept up to the standard of the first, in typography, arrangement, selection of illustrations, descriptive matter and binding, will form as a whole a most valuable addition and one even necessary to private as well as public libraries.

The "Cosmo Collection" is issued under the editorial charge of Mr. George Hall Baker, librarian emeritus of Columbia University, with Messrs. Harry W. Watrous and Will H. Low as art editors, and with Mr. Charles de Kay, as Chairman of the Advisory Board. It has secured as writers of special articles the best known specialists on the various departments of art in this country.

The second volume of the collection, soon to appear, will contain a signed article on "The Art of France," by Mr. William A. Coffin, Fine Arts Director of the Buffalo Exposition. It is a pleasure to commend this addition to the art literature of the United States.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

- Astor Library**—Book-plates by the late J. W. Spenceley. Colored plates (decorative designs) from "Der Decor."
- Brooklyn Institute of Arts and Sciences**—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.
- Knoedler Galleries**—355 5th Ave.—Recent portraits by Wilhelm Funk to Jan. 14.
- Lenox Library**—Historical exhibition of painter-lithography, Milton Exhibition.
- Macbeth Galleries**, 450 Fifth Avenue.—Special display by American Artists; Jan. 7-20.
- Metropolitan Museum**—Open daily from 10 A. M. to 5 P. M.; Sundays, 1 P. M. to 5 P. M.; Saturdays, 10 A. M. to 10 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.
- Metropolitan Museum**—Special Exhibition of Contemporary German Art.
- Montross Galleries**, 372 Fifth Avenue.—Recent works by Willard Metcalf.
- National Academy of Design**, 215 West 57th St.—Annual winter exhibition, to Jan. 9. Admission, 50 cents. Free days, Tuesday and Friday evenings and Sunday afternoons.
- Oehme Galleries**, 320 Fifth Avenue.—Exhibition of Pre-Raphaelite Watercolor drawings, by Mrs. W. J. Stillman.
- Powell Gallery**, 983 Sixth Avenue.—Landscapes by Anna Fisher to Jan. 15.
- Pratt Institute**, Brooklyn.—Paintings by Eugene Paul Ullman to Jan. 30.
- Powell Gallery**—Thumbnail Sketches by 21 prominent American Artists.
- Y. M. C. A.**, 153 East 86 St.—Paintings by William Rau to Jan. 10.

SALES.

- American Art Galleries**—A beautiful Collection of Antique Chinese Rugs of the Ming Period; Jan. 7, 8, at 2.30 o'clock.
- Fifth Avenue Art Galleries**, 546 Fifth Avenue.—Bronzes, Statuary, Old Engravings, etc., by order of the executors of several estates; Jan. 7, 8, 9, at 11 and 2.30 o'clock.

EXHIBITIONS NOW ON.

William Rau is holding an exhibition of recently painted oils in the galleries of the East Side Branch of the Y. M. C. A., 153 East 86 St. These were painted in the environs of New York and in northeastern Pennsylvania. The artist has a more than usually refined color sense, delicate fancy and poetic feeling for nature, and secures delightful effects. There are twenty-three pictures shown, and the exhibition will remain open day and evening through Jan. 10.

FWOHLER ON ENGLISH ART.

Frank Fowler is the writer of the department called "The Field of Art" in the January Scribner's, and contributes an interesting and well-considered brief review on some examples of the English school at the Metropolitan Museum. He well says in his introduction: "To one who is observant of such matters, a sense of satisfaction must be felt in noting the order that is being evolved, quietly but intelligently at the Metropolitan Museum."

"A conservatory of the results of civilization and high accomplishment in art, it is rapidly becoming a factor of great significance in the midst of our material life—indeed it has become so; and it is only in its infancy. There is a controlling purpose here which is carried out by a corps of competent and enthusiastic lieutenants

that speaks highly for the administrative head. It is no mere whimsey to say that while at the Wall street end of the town men are busy accumulating the transient and material, at the Museum extremity they are transmuting this into the spiritual and enduring—and the portion of material treasure thus expended will give greater and more constant returns than may ever be derived from financial values alone."

Mr. Fowler calls attention to the fact that there is in English art something that appeals directly to Americans, and that our early painters were more of England's artistic kin than are those of to-day. "There is much in English art," he says, "that might well be considered by us, a certain robustness of sight and amplitude of treatment—as well an area as in touch."

He praises especially among the early English canvases at the Museum, Sir Joshua Reynolds's "Portraits of Sir Henry Fane and His Guardians," Gainsborough's "English Landscape," John Crome's "Hautbois Common," Sir William Beechey's portraits of the "Duke of York" and of "A Lady," Romney's portrait of "Lady Fitzherbert," Sir Thomas Lawrence's bust portrait of the "Rev. William Pennicott," John Hoppner's portrait of "Mrs. Black," the sister of Benjamin Franklin; Sir Augustus Calcott's "Landscape," and Turner's "Whale Ship."

This discriminating, well written and entertaining review by Mr. Fowler should direct the steps of many an art lover to the Metropolitan Museum and turn his attention to a study of these and other examples there of the early English painters, whose works grow in strength and beauty and importance the more and more as studied.

TORONTO.

A special exhibition of the Art of Scotland and the Netherlands, under the auspices of the Women's Art Association of Canada, closed on Thursday. The exhibition comprised oils and water colors, a number of bronzes and a collection of drawings and designs by Walter Crane, and was altogether one of the most interesting exhibitions ever seen here.

The positions of honor were given to "The House of Doves," by Josef Israels, and "The Bridge of Dean, Edinburgh," by James Paterson. But among the many beautiful things on the walls it was hard to choose a favorite. "Birch Woods," by James Cadenhead, Edinburgh, was particularly fine. W. A. Gibson, of Glasgow, was represented by several small canvases of great beauty. "The Kermess, Volendam," by Willy Sluiter, was strong in technic and full of life and color.

Other painters represented were J. Campbell Noble, Floris Arntzenies, Johannes Bosboom and Johannes Hendrick Weissenbruch.

The bronzes by Charles Van Wijk were excellent in workmanship and aside from the groups they pictured, were an interesting portrait gallery of almost all the famous models of modern times. In the shepherd with his dog were the same man and dog as appeared in the picture by Anton Mauve recently printed in the AMERICAN ART NEWS.

The collections of drawings and designs by Walter Crane formed in themselves an exhibition of uncommon interest. There were to be seen the complete original drawings for "The Flower Wedding," and for "The Glittering Plain," a number of the illustrations from "Flora's Feast," Grimm's Household Stories and Spenser's Faerie Queen.

The designs shown were for wall papers, textiles, costumes, mosaic panels and stained glass. A number of water-colors were also shown, but are of less interest than the more decorative work, which is of great educative value to the craftsmen and designers as it is not often that an exhibition of this sort is given in Toronto.

Miss Dignam, the president, recently gave a special evening entertainment to all the members of the various art societies and clubs in Toronto.

CHICAGO.

The portrait of Mrs. Archibald White has been added to the Wilhelm Funk exhibition in the Reinhardt galleries. It shows a full-length pose, the figure charmingly gowned in satin of a pearly sheen. There is a hint of the Orient in the rich brunette beauty of the subject, and the ensemble is delightfully decorative. The artist is at present in this city, to remain until the close of the exhibition. This gallery is also showing at present three excellent examples of A. M. Cortes. Each landscape is similarly a wild spot in Holland, the blue tones of the lowlands predominating. There is a luminous quality in them and rare evidences of distinguished merit. One of the finest examples of Ziem extant, secured from the famous Forbes collection, is also on view.

An event of peculiar interest to western collectors will be the special loan exhibition of modern Dutch pictures, to open in the Art Institute. There are said to be six hundred meritorious examples of contemporary Dutch artists owned by private collectors in this city alone. A pronounced interest has been shown for some time by westerners in the modern Dutch movement. At least two hundred chosen examples will be shown, among them a number purchased from famous European private collections. Detroit, Milwaukee and St. Louis will send canvases.

BALTIMORE.

A loan exhibition of unusual interest and importance will be held at the Maryland Institute Galleries, under the auspices of the Charcoal Club, shortly after the holidays. In all it is expected that several hundred paintings, including many portraits of prominent men and women, will be on view.

A special effort is being made by the committee to get permission to exhibit the portraits of Mrs. Lloyd Lowndes, Miss Lowndes, Mrs. James Madison Thompson, Mrs. John M. Hood, Jr., and Mr. W. W. Spence, by Madrazo. It is also probable that the portraits of the children of Mr. Waldo Newcomer, by John Da Costa, the well-known English artist, will be shown.

Among the paintings to be loaned by Mr. Frederick H. Gottlieb will be several interesting studies by Mr. George W. Harvey, of Chicago.

Many local artists are busily engaged on commissions. Charles W. Weise is making a miniature of Mrs. Ellen D. Wheeler, of Troy, Ohio, for her daughters. Recently Mr. Weise completed a life-sized portrait of Mrs. A. Hutchinson, of Lynchester, Caroline county, from sittings made last summer. Mr. Weise has a studio in Washington, and he has as his patrons many of the leading society women of the capital.

Miss Mary Kremelberg is engaged on a number of landscapes and still lifes, which she will exhibit at Bendann's Art Galleries.

ATLANTA (GA.)

The portrait of Mrs. Clark Howell, jr., one of the most beautiful and popular young matrons of Atlanta, will be shown at the exhibition soon to be given in New York by Charles Frederick Naegle. The work has been greatly admired by Atlantans. Mr. Naegle has painted several Atlanta people and his friends here are interested to know that Mr. William T. Evans recently purchased one of his pictures for his National Gallery collection at Washington.

WITH THE DEALERS.

Holiday week, so called, is always a dull one in the art world in New York, and this year was no exception to the rule. There were no new exhibitions opened and but little movement or life in the galleries. With the coming week all this will change. There is every reason to expect a more than usually lively season, with at least three and perhaps four important auction sales of rarely good Barbizon and other modern foreign pictures—those of the Martin and Graves estates, of a prominent art house, and possibly of the most important private collection of modern foreign works that has come upon the market in many years.

There were several important private sales of pictures during the week preceding Christmas, one of which greatly enriched a noted private collection in Baltimore, a remarkable sale, both in quality and amount, of antiques and art objects by a large Paris house with a New York branch to the most noted of American art collectors, and another sale by a Paris house with New York connections to the same collector of a rarely fine, if small, collection of early Greek coins and medals.

M. René Gimpel, of Gimpel & Wildestein, 509 Fifth Ave., has been appointed by the Comité Republicain du Commerce et de l'Industrie of Paris, really a French Chamber of Commerce, as a vice-president of the organization and president of its picture section. He has been asked to prepare a report on the subject of the art tariff in America, to be presented to the French Government. M. Gimpel, while he purposes to present in his report the arguments of the Free Art League of America, whose headquarters are in Boston, will discuss the policy of protection favored by the Republican party and its bearing on the question of the duty on art, and will favor in his conclusion a specific duty, in place of the present art tariff, as one of logical expediency.

Following the exhibition of recent pictures by Edward Gay at the Clausen Galleries, 7 East 35 St., will come one of a group of pictures by representative American artists, to open about Jan. 11.

At the Montross Gallery, 372 Fifth Ave., a display of recent works by Willard Metcalf will open to-day, to remain through Jan. 16.

At the Knoedler Galleries, 355 Fifth Ave., recent portraits by Wilhelm Funk will be on exhibition from Jan. 4-14.

In the galleries there are now, among other interesting works, a superb still life of fish by Vollon, an example rarely seen nowadays, and a full-length, three-quarter standing portrait by Cyrus Farnum of the late Gen. Elisha Dyer, of Providence, R. I., a faithful and good piece of work.

There were also on exhibition in the windows during the holiday season a beautiful and well-known example of Bastien Lepage, "The Nativity," and George Peixotto's three-quarter length standing portrait of Archbishop Ireland, an unusually successful piece of portraiture, virile in execution and sober and dignified in expression. The artist is to be congratulated on his work.

An exhibition of a group of paintings by representative American artists will open at the Macbeth Galleries, 450 Fifth Ave., on Thursday and continue through Jan. 20.

(Continued on page 7.)

WITH THE DEALERS.

(Continued from page 6.)

At the Ehrich Galleries, 463 Fifth Ave., the coming week will be the last of the excellent exhibition of early Flemish and Dutch pictures. It will be followed by one of works illustrating early Spanish art. Connoisseurs should not neglect the opportunity afforded this week for a last view of the pictures in the present display, which includes more than usually interesting examples of such painters as Berghem, Bol, de Heem, Maes, Molanaer, Van Orley, Van Ostand, Schalken, Teniers, the elder and younger, Van de Velde and Jan Wijnants.

One of the most important and beautiful figure pieces by Jacob Maris, who rarely painted figures, ever seen in New York, is now on exhibition at the Scott & Fowles Gallery, 295 Fifth Ave. It was shown many years ago at the Paris Salon and was owned a few years ago by Scott & Fowles, who have come again into its possession. The title is "The Nurse," and the picture represents an old white capped peasant woman holding a sleeping baby on her knee while the child's sister stands looking at the infant with an expression of wonderment. The rich color quality and expression of the faces are the features of the canvas. A small and unfinished picture of the same subject is now in the Boyman's Museum in Rotterdam.

There are placed on exhibition at the galleries, No. 6 East 23 St., to-day a rich and beautiful collection of antique Chinese rugs of the Ming period. These rugs come from the well-known house of Yamanaka & Co., 254 Fifth Ave., and will be sold at auction in the galleries on Thursday and Friday afternoons next at 2.30 o'clock. In the same galleries there will be sold about Jan. 5-15 the collection of old Chinese porcelains owned by Mr. Deming Jarves, who resided for some years in Santa Barbara, Cal., and is now living in France.

Following the holiday lull at the Fifth Avenue Art Galleries, 546 Fifth Ave., there will be an important sale on Thursday, Friday and Saturday next, Jan. 7, 8, 9, by order of the executors of several estates, of bronzes, statuary, old engravings, books, etc., with two sessions each day, at 11 a. m. and 2.30 p. m.

Mr. James P. Silo announces the important sale at the galleries, Jan. 25-30, of the antique furniture collected and owned by Mrs. Jessica Keene Taylor, daughter of Mr. James R. Keene, who obtained a divorce last July. This furniture has been for some years in Talbot house, the country home of Mr. and Mrs. Talbot Taylor at Cedarhurst, L. I. The furniture has been appraised at \$300,000, and represents the best periods of European and English furniture-making.

Pictures by the modern French impressionists, d'Espagnat and Zandomenighi, together with three new canvases by Mary Cassatt, the first she has shown in five years, as she has sold all the pictures which she has painted during that time in Paris, will be shown at the Durand-Ruel Galleries, 5 West 36 St., from Jan. 9 to 30, inclusive.

Mr. Arthur Tooth, of A. Tooth & Sons, 420 Fifth Ave., who is now in London, will return to New York at the end of January. The exhibition of Sir Lawrence, Alma-Tadema's important canvas, "Caracalla and Geta," will be continued at the galleries for the present.

Fifteen recent pictures by Hugo Ballin, one of the most successful and promising of young American figure and decorative painters, will be exhibited at the Bauer-Folsom Galleries, 396 Fifth Ave., Jan. 11 to 23, inclusive.

At the Rice gallery, No. 45 John St., there are now, among other interesting canvases, some recent pictures by the manner of the late R. Swain Gifford-Frederic L. Thompson, who paints in iord, and who has recently returned from the Elizabeth Islands, where he has been sketching and painting during the Autumn. Among these are a moonlight marine, very tender in feeling and delicate in color, a good coast scene, and a landscape with sheep.

Mr. P. H. Johnson, representative of James Connell & Sons, of London, sails for New York on the Campania from Liverpool to-day. He is bringing with him sixty-two original etchings which from their rarity and quality will excite unusual interest among American dealers and collectors.

PAST AND COMING SALES.

The third and next part of the Henry W. Poor library will be sold at the Anderson Auction Rooms, 12 East Forty-sixth street, this city, on Jan. 12, 13, 14, afternoon and evening. This portion of the library includes an early and rare copy of Poe's tales, with a number of other and rare first editions, several first and other editions and de luxe copies of the writings of Oscar Wilde, with the author's original typewritten MSS. of his work, "An Ideal Husband."

An engraved portrait of Sir John Suckling, the poet, by Van der Gucht, very rare, was sold at Anderson's this week. The most notable thing about the engraved Van der Gucht was that he had between thirty and forty children by one wife, who survived him. At the same sale there were disposed of scarce portraits of Maj. Gen. Charles Lee, of the American Revolutionary forces, and of John Hancock, President of the American Congress.

At a sale to be held at the Anderson Auction Rooms next week is a small religious book that belonged to John Hancock, written by John Bernard and printed in Boston 1727 for John Phillips. There are three of Hancock's autograph signatures in the book and an additional one on the inside of the back cover. Other scarce works to be sold in this collection are William Bartram's "Travels Through the Carolinas, Georgia, Florida and the Countries of the Tribal Indians of the South," printed in London in 1792, and William Smith's "History of Canada," two volumes, of which only three hundred copies were printed in Quebec in 1852.

Perhaps the finest collection in this country of works of engraved portraits, portrait galleries, etc., owned by Chief Justice James P. Mitchell of Pennsylvania, will be sold at auction by Stan V. Henkels at the Davis & Harvie galleries, Philadelphia, Tuesday and Wednesday next. The collection forms a part of Judge Mitchell's famous library and contains works published here and abroad, many of them privately printed and describing all the important galleries from the inception of the art of portrait engraving to the present time.

MUSEUM BEQUESTS EXEMPT.

Monetary bequests to the Metropolitan Museum are not taxable by the state, according to a decision rendered Tuesday by the Appellate Division.

James Henry Mergentime, who left a large estate, bequeathed \$1,000 to the Metropolitan Museum, which the surrogate decided should be assessed for the transfer tax, like the other property of the testator. Robert W. DeForest, member of the executive committee of the museum, appealed. The Appellate Division orders that the surrogate's ruling be reversed, with costs of disbursements, "and this bequest be declared not taxable."

Justice Ingraham, in a long opinion, says that the museum is an educational institution, and notes that the museum's expenses last year amounted to \$216,000, the difference between that amount and the city's contribution of \$150,000 being supplied by private contributions.

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